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THE RODOLFUS CHOIR

Thomas Tallis

Latin & English motets and anthems

THOMAS TALLIS

LATIN & ENGLISH MOTETS AND ANTHEMS

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THE RODOLFUS CHOIR
RALPH ALLWOOD DIRECTOR

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THOMAS TALLIS: LATIN MOTETS AND ANTHEMS

Few, if any, composers of the sixteenth century can boast such a variety of musical styles and genres as Thomas Tallis. His diverse yet strikingly individual voice was a product of an outstanding musical imagination combined with the extraordinary historical context in which he lived. His working life spanned the reign of four monarchs, each preferring a drastically different flavour of Christian worship from his or her predecessor. While Henry VIII initially instigated the split of the English Church from Rome, his tastes remained largely Catholic, at least where church music was concerned. His young son Edward VI, influenced by the winds of continental reform, was the most puritan of the four, forbidding all but the simplest music in worship. The brief but cataclysmic reign of Mary I restored a fervent Catholicism, while her successor Elizabeth I chose a modestly reformed approach, which encouraged the art of church music within the bounds of the Protestant principles of vernacular texts (with the exception of Oxbridge colleges and the Chapel Royal, where Latin was well known) and clear word setting.

In spite of these religious upheavals, almost all Tallis's works were written before the marginalized Roman Catholic Church in England developed any real sense of corporate political identity (a process which took up speed with the notorious persecution of Catholics in the mid-late 1570s and early 80s). As a result, Tallis, as a lay-man, wasn't under the same sort of moral pressure as, for example, his younger contemporary William Byrd, to commit to 'one church or the other' – such concerns were left to the theologians. So it is of less surprise than one might imagine that Tallis seemed comfortable giving of his best to meet the varying demands of such a volatile religious climate.

Tallis first appears as the organist of Dover Priory around 1530. Dover was amongst the first monasteries to be dissolved (in 1535); it would seem Tallis then moved to London, for he appears first on the payrolls of St Mary-at-Hill in 1537-8, and then at Waltham Abbey, where he stayed until it was dissolved in 1540. Returning to Kent, Tallis joined the newly re-founded Canterbury Cathedral in 1540, though it was probably not more than a few years before he was fully employed as a Gentleman of the Chapel Royal, where he remained until his death more than forty years later. By the time of the accession of Elizabeth I in 1558, he was the most highly regarded musician in the

country. Indeed, in 1575, Elizabeth granted Tallis and Byrd an exclusive licence to publish printed music. The result was the *Cantiones sacrae*, a collection containing seventeen contrasting motets by each composer, clearly conceived as a showpiece volume to establish England's place on the musical map.

None of Tallis's works can be accurately dated, though for many pieces a combination of manuscript and stylistic evidence, alongside a consideration of the liturgical or theological propriety of each text, can give us a fair idea of when some pieces were written – or at least suggest a likely performance context. A wide selection of his works was included in the 1575 *Cantiones* – but this by no means indicates a late date of composition – some of them evidently predate the publication by a few decades. The pieces on this disc represent a broad spectrum of Tallis's output, spanning a large proportion of his composing career and a variety of the choral genres to which he contributed.

The CD opens with a penitential theme. The antiphon *Sancte Deus* is probably the earliest work in the programme; it has been speculated that Tallis might have written it around the time of the dissolution of Waltham Abbey in 1540. There is no hard evidence, but the dating seems convincing – although it could easily have been composed a few years earlier. The work is typical of Tallis's earlier style, and the distinctive language of Taverner is not far from the surface.

The splendid two-part penitential motet *Suscipe quaeso* takes us to the other end of Tallis's career. Although it has been suggested that this might have been written in Mary's reign for Cardinal Pole's absolution of England from Protestant heresy in 1554 (the work shares a similar scoring to the *Missa Puer est nobis*, written in the same year) the boldly expressive text setting and dramatic use of homophony, combined with the emotive, personal nature of the text and the lack of earlier sources, suggest a date of composition closer to 1575 (when it was published in the *Cantiones*). Indeed, this adventurous work would seem to foreshadow some of the expressive techniques which so characterized Byrd's style a decade or two later.

The following three pieces are almost certainly all Elizabethan, and all appear in the *Cantiones. Salvator Mundi* is the first of two settings of that text in the collection; the text is an antiphon for Matins on the feast of the Exaltation of the Cross. Freed from its liturgical context (the feast did not survive the Reformation), it no doubt functioned as a more general devotional text, both for domestic and church use. With the later distribution of the *Cantiones* on the Continent and amongst the recusant Catholic community in the following decades, Tallis's setting may even have found its way back into its proper liturgical position.

Miserere nostri is a feat of musical engineering: a double canon over six voices, with a free tenor part. The two *superius* parts are in canon at the unison, a semibreve apart; the *discantus* and *contratenor* parts provide a countermelody, the latter singing at a quarter of the speed of the former (double augmentation). The two *bassus* parts provide an inversion of the countermelody, the first singing an eighth of the speed (triple augmentation), and the second at half speed (augmentation). It would seem probable that Tallis wrote this piece with the Continental distribution of the *Cantiones* in mind: technical rivalry between composers was a longstanding tradition with European composers of the renaissance; we can imagine Tallis's urge to assert his technical competence amongst his continental colleagues! Interestingly, the 1575 collection also contains a similarly canonic work by Byrd, *Miserere mihi*; perhaps the two were intended to complement each other.

In ieunio, perhaps one of the last pieces Tallis wrote, is a bold experiment in harmonic and textural expressivity. His aim seems to have been to contrast the 'objective' narrative sections of the text with the emotive words of the priests; the former clothed with ambiguous, static harmonies and the latter with expressive points of imitation. It is surely not too fanciful to hear a beseeching cry in the descending fourth which introduces the phrase 'spare thy people' ('parce populo tuo').

The next three pieces concern the giving of the Holy Spirit to the Apostles. The well-known anthem *If ye love me* dates from Edward's reign, and is heavily influenced by the reformed ideals of syllabic text setting and clear delivery of the vernacular text. Homophony dominates the texture, with minimal use of imitation and melismata. The A-B-B form of this anthem (with a repeated second half) was common in the English anthems and can be seen in a number of Tallis's works. It would seem to be a French influence, although why it gained such popularity in England is uncertain.

Loquebantur variis linguis and *Candidi facti sunt* are responsories, in which choral sections alternate with plainchant; both are likely to date either from the late Henrician years or from Mary's reign, when they would have been used

in their proper liturgical context. *Loquebantur* tells of the giving of the Holy Spirit in perhaps the finest musical depiction of the ecstatic tongues of Pentecost to emerge before the twentieth century. *Candidi* speaks rather of the power of the Holy Spirit in the Apostles as they spread the good news, and uses somewhat obscure Old Testament imagery. The 'Nazirites' were those 'set apart for the Lord' (Numbers 6); here they symbolize the New Testament Apostles.

O Lord, give thy Holy Spirit, an Elizabethan anthem perhaps written for the Chapel Royal, is a setting of one of Lidley's prayers (1566). Like *If ye love me*, the anthem is in the distinctive A-B-B form typical of Tallis's Elizabethan anthems. The text setting remains largely syllabic, but with more extensive cadential melismata than in his earlier anthems. *O nata lux* is also Elizabethan, the simplicity of the setting clearly influenced by the reformed ideals. Nonetheless, Tallis sets a traditional text – two verses from the hymn at Lauds for the feast of the Transfiguration – albeit removed from its liturgical context. By contrast, the sumptuous (and lengthy) choral responsory *Videte Miraculum* again dates either from the end of Henry's reign or from Mary's. Tallis's expressive response in the polyphonic sections to the contemplative intimacy and mystery of the text is breathtaking.

Verily, verily introduces the topic of Holy Communion and, like *If ye love me*, is a setting of Jesus' words from St John's Gospel (6:53-56). Although there is no Edwardian manuscript source for this piece, their textual similarities suggest an Edwardian date of composition. It furthermore typifies the puritan ideals: it is homophonic almost throughout and the syllabic text-setting is highly responsive to the rhythm of the prose. The text is from the Great Bible of 1540.

O salutaris and *O sacrum convivium* continue the Eucharistic theme; both are Elizabethan settings of antiphons for the feast of Corpus Christi. The vigour with which the reformers attacked this 'idolatrous' feast (matched only by the fervour with which the Catholic theologians upheld it) might lead one to question the likelihood that these motets – especially the latter, given its particular popularity on the continent – were performed as Chapel Royal anthems. Both motets had origins as instrumental pieces in the 1560s; Tallis seems to have been particularly pleased with the music for *O sacrum*, since he not only re-worked it as the Latin motet performed here, but it also exists in two English versions, one of which is likely to be Tallis's own (*I call and cry*), perhaps adapted so that the work could get a decent Protestant hearing.

Some of Tallis's best-known melodies come from the eight tunes he wrote for Archbishop Parker's metrical psalter of 1567, a number of which are still popular hymn-tunes. Perhaps the most familiar is 'Tallis's Canon' (the eighth tune), but also well-known is the third, immortalized in Vaughan Williams's *Fantasia on a theme of Thomas Tallis* – a piece which had its genesis while Vaughan Williams was editing the hymn-tune for the English Hymnal. It is in Vaughan Williams's hymn version that we hear the third tune, set to the hymn *Thou wast, O God*.

Jesu, salvator saeculi and *Te lucis ante terminum* (one of two settings by Tallis of the same hymn) are both responds for Compline. *Jesu, salvator* is probably the earlier of the two, and is highly reminiscent of Sheppard's setting of the same text, although – interestingly – Tallis exactly reverses Sheppard's metrical setting: both set the odd verses as plainsong, but while Sheppard sets verses 2 and 4 in duple time and verse 6 in triple time, Tallis sets them the other way round. It seems quite possible that each composer knew the other's work. Tallis's two settings of *Te lucis* (one of the ferial chant, performed here, and the other of the festal chant) are more hymn-like in their approach and are probably later compositions – they may even be backward-looking Elizabethan creations, perhaps written for publication in *Cantiones*.

Sandwiched between these two hymns is Tallis's short setting of the Magnificat and Nunc Dimittis in the Dorian mode, which was written in Edward's reign for the service of Evening Prayer in the new prayer book. As with the reformed anthems, the service music is economical and clarity of text delivery is the primary aim. Nonetheless, Tallis's setting – one of the earliest paired settings of the Magnificat and Nunc Dimittis ever written – is beautifully crafted. We may imagine that the simplicity of the Protestant church music must have frustrated the composers of the 1540s who were accustomed to the grander creations of the previous decades. Yet this straightforward clarity of declamation was to become an essential ingredient in the development of the expressive musical language which evolved towards the end of the century.

A note on the choral performance of the Cantiones Sacrae

While many of the works on this CD were undoubtedly written with liturgical choral performance in mind, research by John Milsom has shown that the distribution of the Cantiones

of 1575 was limited – at least in England – almost entirely to private owners, and was not generally circulated amongst choral foundations – leading to the conclusion that the works are most appropriately performed by a small vocal consort, rather than by a choir [1]. This is undoubtedly true of Byrd's later *Cantiones* of 1589/91 (not least given the strikingly subversive Catholic content of those books), but when applied to the 1575 volume, the arguments against a choral performance are less persuasive. While it is probable that in publishing the collection such chamber performances would have been anticipated, it can also be borne in mind that the majority of the works were likely to have been composed a good time before its publication, and it seems probable that some of them might have been put to use in the Chapel Royal in the intervening time. Indeed, the fact that a number of these Latin pieces also appear as English contrafacta in both sacred and secular sources not only suggests that choral performances of the pieces concerned were common (albeit with English words), but points us to the ambiguity between devotional genres which was so characteristic of the time: many church anthems also appear in secular sources during the period, while many devotional pieces which appear only in secular sources are stylistically indistinguishable from church anthems. As Milsom has elsewhere pointed out, this "blurring of distinction [between genres] is one of the most characteristic features of English music-making in the second half of the sixteenth century"[2]. Perhaps the Tudors were less fussy about such niceties of performance practice than we are.

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[1] John Milsom, 'Sacred Songs in the Chamber', in John Morehen (ed.), *English Choral Practice, 1400-1650* (Cambridge: Cambridge University Press, 1995), 161-179.

[2] John Milsom, 'Songs, Carols and *Contrafacta* in the Early History of the Tudor Anthem', *Proceedings of the Royal Musical Association*, CVII (1980-81), 42-3.

TEXTS & TRANSLATIONS

1 Sancte Deus

Sancte Deus, sancte fortis, sancte et immortalis, miserere nobis.

Nunc, Christe, te petimus, miserere quaesumus. Qui venisti redimere perditos, noli damnare redemptos; quia per crucem tuam redemisti mundum. Amen.

Holy God, holy and strong, holy and immortal, have mercy on us.

Now O Christ, we beseech you, we beg you to have mercy. Since you came to redeem the lost, do not damn those you have redeemed; for by your cross you have redeemed the world. Amen.

2 Suscipe quæso Domine

Suscipe quaeso Domine, vocem confitentis. Scelera mea non defendo; peccavi. Deus miserere mei; peccavi, dele culpas meas gratia tua.

Si enim iniquitates recordaberis quis sustineat? Quis enim justus qui se dicere audeat sine peccato esse? Nullus est enim mundus in conspectu tuo.

Accept, I beseech thee O Lord, the voice of him who confesses. My crimes I do not defend; I have sinned. O God have mercy on me; I have sinned, do away my sins by thy grace.

For if thou shalt remember iniquities, who could bear it? For who is so righteous that he dare say that he is without sin? For there is no-one pure in thy sight.

3 Salvator mundi

Salvator Mundi salva nos qui per crucem et sanguinem redemisti nos: auxilare nobis te deprecamur, Deus noster.

O Saviour of the world, who by thy cross and precious blood hast redeemed us: save us and help us, we humbly beseech thee, O Lord.

4 Miserere nostri

Miserere nostri, Domine, miserere nostri.

Have mercy upon us, Lord, have mercy upon us.

5 In ieunio et fletu

In ieiunio et fletu orabunt sacerdotes, dicentes:
Parce, Domine, parce populo tuo;
Et ne des hereditatem tuam in perditionem.
Inter vestibulem et altare plorabunt
sacerdotes, dicentes: Parce populo tuo

Fasting and weeping, the priests shall pray:
Spare thy people, Lord,
And give not thy heritage over to destruction.
Between the porch and the alter, the priests
shall pray: Spare thy people.

6 If ye love me

If ye love me, keep my commandments, and I will pray the Father, and he shall give you another comforter, that he may 'bide with you forever: e'en the spir't of truth.

7 Loquebantur variis linguis

R. ***Loquebantur variis linguis*** *apostoli, alleluia; magnalia Dei, alleluia.*
V. Repleti sunt omnes Spiritu Sancto, et ceperunt loqui.
R. Magnalia Dei, alleluia.
V. Gloria Patri et Filio et Spiritui Sancto.
R. Alleluia.

R. The apostles spoke with other tongues, alleluia; the wonderful works of God, alleluia.
V. They were filled with the Holy Ghost, and began to speak.
R. The wonderful works of God, alleluia.
V. Glory be to the Father and to the Son and to the Holy Ghost.
R. Alleluia.

8 Candidi facti sunt

R. Candidi facti sunt Nazarei ejus, alleluia; splendorem Deo dederunt, alleluia; et sicut lac coagulati sunt, alleluia.
V. In omnem terram exivit sonus eorum: et in fines orbis terrae verba eorum.
R. Et sicut lac coagulati sunt, alleluia.
V. Gloria Patri et Filio et Spiritui Sancto.
R. Et sicut lac coagulati sunt, alleluia.

R. His Nazarites were made radiantly white, allelulia; they gave their splendour to God, alleluia; and they were changed as milk turning to curds, alleluia.
V. Their sound is gone out through all the earth: and their words to the end of the world
R. And they were changed as milk turning to curds, alleluia.
V. Glory be to the Father and to the Son and to the Holy Ghost.
R. And they were changed as milk turning to curds, alleluia.

9 O Lord, give thy Holy Spirit

O Lord, give thy Holy Spirit into our hearts, and lighten our understanding, that we may dwell in the fear of thy name all the days of our life, that we may know thee the only true God, Jesus Christ whom thou hast sent.

10 O nata lux

O nata lux de lumine
Jesu redemptor seculi
dignare Clemens supplicum
laudes precesque sumere.

Qui carne quondam contegi
dignatus es pro perditas
nos membra confer effici
tui beati corporis.

O light born of light,
Jesus redeemer of the world
in your mercy graciously receive the praise and prayer of those who kneel before you.
As one you deigned to take upon you human flesh for the sake of lost mankind,
grant that we may be made members
of your blessed holy body.

11 Videte miraculum

R. Videte miraculum matris Domini: Concepit virgo virilis ignara consortii, stans onerata nobili onere Maria; et matrem se laetam cognoscit, quae se nescit uxorem.
V. Haec speciosum forma prae filiis hominum castis concepit visceribus, et benedicta in aeternum Deum nobis protulit et hominem.
R. Stans onerata nobili onere Maria; et matrem se laetam cognoscit, quae se nescit uxorem.
V. Gloria Patri et Filio et Spiritui Sancto.
R. Et matrem se laetam cognosci, quae se nescit uxorem.

R. Behold the miracle of the mother of the Lord; a virgin has conceived though she knows not a man, Mary, who stands laden with her noble burden; knowing not that she is a wife, she rejoices to be a mother.
V. She has conceived in her chaste womb one who is beautiful beyond the sons of men, and blessed for ever, she has brought forth God and man for us.
R. Mary, who stands laden with her noble burden;

knowing not that she is a wife, she rejoices to be a mother.
V. Glory be to the Father and to the Son and to the Holy Ghost.
R. Knowing not that she is a wife, she rejoices to be a mother.

12 Verily, verily

Verily, verily, I say unto you: except ye eat the flesh of the Son of man, and drink his blood ye have no life in you. Whoso eateth my flesh, and drinketh my blood, have eternal life; and I will raise him up at the last day. For my flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him.

13 O salutaris hostia

O salutaris Hostia,
Quae celi pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

O saving host, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply, thine strength bestow.
To your great name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee.
Amen.

14 O sacrum convivium

O sacrum convivium,
in quo Christus sumitur
recolitur memoria passionis eius.
Mens impletur gratia
et futurae gloriae nobis pignus datur.

O sacred feast,
at which Christ is received
the memory of his passion is renewed.
Our souls are filled with grace,
and a pledge of future glory is given to us.

15 Thou wast, O God

1. “Thou wast, O God, and thou was blest
Before the world begun;
Of thine eternity possest
Before time’s glass did run.
Thou needest none thy praise to sing,
As if thy joy could fade:
Couldst thou have needed any thing,
Thou couldst have nothing made.

2. “Great and good God, it pleaseth thee
Thy Godhead to declare;
And what thy goodness did decree,
Thy greatness did prepare:
Thou spak’st, and heaven and earth appeared,
And answered to thy call;
As if their Maker’s voice they Heard,
Which is the creature’s All.

3. “Thou spak’st the word, most mighty Lord;
Thy word went forth with speed:
Thy will, O Lord, it was thy word;
Thy word is was thy deed.
Thou brought’st forth Adam from the ground,
And Eve out of his side:
Thy blessing made the earth abound
With these two multiplied

4. “Thou three great leaves, heaven, sea, and land,
Thy name is figures show;
Brutes feel the bounty of thy hand,
But I my Maker know.
Should not I here thy servant be,
Whose creatures serve me here?
My Lord, whom should I fear but thee,
Who am thy creatures’ fear?

5. “To whom, Lord, should I sing but thee,
The Maker of my tongue?
Lo! other lords would seize on me,
But I to thee belong,
As waters haste unto their sea,
And earth unto its earth,
So let my soul return to thee,
From whom it had its birth.

6. “But, ah! I’m fallen in the night,
And cannot come to thee:
yet speak the word, ’Let there be light,’
It shall enlighten me.
And let thy word, most mighty Lord,
Thy fallen creature raise:
Oh! make me o’er again, and I
Shall sing my Maker’s praise.”

16 Jesu, Salvator sæculi

Jesu salvator saeculi
verbum Patris altissimi
lux lucis invisibilis
custos tuorum pervigis.

Tu fabricator omnium
discretor atque temporum
fessa labore corpora
noctis quiete recrea

Ut dum gravi in corpore
brevi manemus tempore
sic caro nostra dormiat
ut mens in Christo vigilet.
Te deprecamur supplices
ut nos ab hoste liberes
ne valeat seducere
tuo redemptos sanguine.

Quaesumus auctor omnium
in hoc paschali gaudio
ab omni mortis impetu
tuum defende populi.

Gloria tibi Domine
qui surrexisti a mortuis
cum Patre et Sancto Spiritu
in sempiterna saecula.

Jesu, Saviour of the world,
most exalted word of the Father,
light of light invisible,
guardian of your sheep.

You, the creator of all
and shaper of the seasons,
restore our bodies worn with toil
with the peacefulness of night,

So that while our bodies
lie heavily for a short time,
our flesh may sleep in such a way
that the soul may stay awake in Christ.
As suppliants we pray to you
that you may free us from the enemy
lest he be allowed to seduce
those who were redeemed by your blood.

Author of all things, we beseech you,
in this joyful Eastertide,
defend your people from all the assaults of death.

Glory be to you, Lord,
who rose from the dead,
with the Father and the Holy Spirit,
for ever and ever.

17 **Magnificat (Dorian)**

My soul doth magnify the Lord; and my spirit
hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his
hand-maiden.

For behold, from henceforth: all generations shall
call me blessed.
For he that is mighty hath magnified me: and holy
is his name.
And his mercy is on them that fear him: throughout
all generations.
He hath showed strength with his arm: he hath
scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat: and
hath exalted the humble and meek.
He hath filled the hungry with good things: and the
rich he hath sent empty away.
He remembering his mercy hath holpen his servant
Israel: as he promised to our forefathers, Abraham
and his seed for ever.
Glory be to the Father, and to the Son, and to the
Holy Ghost:
as it was in the beginning, is now, and ever shall
be, world without end.
Amen.

18 **Nunc dimittis (Dorian)**

Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen thy salvation, which thou
hast prepared before the face of all people;
to be a light to lighten the gentiles: and to be the
glory of thy people Israel.

Glory be to the Father, and to the Son, and to the
Holy Ghost:
as it was in the beginning, is now, and ever shall
be: world without end. Amen

19 **Te lucis ante terminum**

Te lucis ante terminum,
Rerum Creator poscimus
Ut solita clementia
Sis praesul et custodiam.

Procul recedant somnia
Ex noctium phantasmata
Hostemque nostrum comprime
Ne polluantur corpora.

Praesta, Pater omnipotens,
Per Jesum Christum Dominum;
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.

Before the day is finished,
Creator of the world, we earnestly ask of you that,
In keeping with your mercy,
You will be our protector and defence.

May no ill dreams
nor fantasies of the night come near us.

Hold in check our enemy
lest our bodies be defiled

Omnipotent Father,
Be near us through the Lord Jesus Christ
who reigns with you
everlasting with the Holy Spirit. Amen.

BIOGRAPHIES

THE RODOLFUS CHOIR

The Rodolfus Choir is made up of singers aged from 16 to 25 who have been chosen from past and present members of the Eton Choral Courses for prospective choral scholars. Many members of the Choir are choral scholars, some are at music college, and most hope to make a career in music.

Since its foundation by Ralph Allwood in 1984, the Choir has appeared throughout the United Kingdom at venues great and small, including St John's, Smith Square and some of the country's most glorious cathedrals.

In 2009 the choir performed a cappella repertoire from Tallis to Gottwald in Bath, Eton, and Richmond, and performed Bach's B Minor Mass to sell out audiences in London's Cadogan Hall, and in Tewkesbury Abbey as part of the summer's Three Choirs Festival.

The choir has also toured extensively in Europe, performing to an audience of thousands at the international *Night of the Choirs* festival in Belgium in 2008.

The Rodolfus Choir and Ralph Allwood are well known for imaginative programming, and for presenting new music. The Rodolfus Choir's recent CD recordings include music as diverse as Monteverdi, Grier, Tallis and the German Romantics.

The Choir is a regular contributor to BBC Radio 3's Choral Evensong, and has featured on Classic FM, as well as appearing on BBC TV's Songs of Praise and in the documentary Alex: A Passion for Life which followed preparations for the choir's performance at Cadogan Hall and aired on Channel 4 on October 2009 with a further hour of concert highlights featured on MoreFour.

Details of forthcoming events and an online CD shop, as well as information about how you can support the choir can be found at **www.rodolfuschoir.co.uk.**

RALPH ALLWOOD
DIRECTOR

Ralph Allwood is Precentor and Director of Music at Eton College. He was a pupil at Tiffin School and graduated from Durham University in 1972 with the Eve Myra Kysh prize for music, conducting the University Chamber Choir from 1970-1972. He was later a member of the Choir of King's College, Cambridge under Sir David Willcocks and then became Director of Music at Pangbourne College.

While Director of Music at Uppingham he founded the annual Choral Courses for prospective choral scholars. There are now seven Eton Choral Courses attended each year by four hundred singers aged between 16 and 20, and 100 have now been held. Next summer is the 30th Anniversary of the courses.

He is a judge for the Llangollen International Eisteddfod and is a regular visitor to several Welsh choirs, including the National Youth Choir of Wales. Most recent choral travels have taken him to Nantes, Philadelphia, Canberra, Beijing and Minneapolis.

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4 - Oecumuse
7 - Oxenford
14 - Stainer & Bell
16 - Hinrichsen

Recorded in Eton College Chapel in December 2004
Producer - Mark Shepherd
Recording engineer, digital editing and mastering - David Wright
Executive producer - Brian Johnson

Design and Artwork - Woven Design
www.wovendesign.co.uk

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